

American Art News

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.
IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Kraemer Gallery, 16 West 55 St.—Old painting of the French and English schools.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
E. Milch, 939 Madison Ave.—American paintings, rare etchings and mezzotints.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Powell Gallery, 983 Sixth Ave.—Fifth annual Thumbbox show.
Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Rare engravings and etchings.

Hague.

Theo. Neuhuys—Modern Dutch paintings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt—High-class antiquities.
G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
James Connell & Sons—Original etchings.
Dowdeswell Gallery—Old paintings.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Old Masters of Dutch and English schools.

Paris.

Charles Brunner—High-class pictures by the Old Masters.
Canessa Galleries—Antique art works.
Durand-Ruel Galleries—Ancient and Modern paintings.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Frères—Works of art.

THE NEW CRACOW MUSEUM.

A grant of some \$20,000 has been made by the Austrian Government towards the cost of the removal of the historical treasures of the "Museum Narodowe" at Cracow to the location previously occupied by the Military Hospital. The erection of the new building is expected to cost the equivalent of \$70,000.



COUNT PFALS-NEUBURG.

By Van Dyck.

Recently secured by Mr. John Willys from The Reinhardt Galleries.

WILLYS GETS FINE VAN DYCK.

A recent notable addition to the fine collection of pictures, formed by Mr. John Willys of Toledo, Ohio, is that of a splendid portrait of Wolfgang Wilhelm, Count Pfals-Neuburg, by A. Van Dyck, which he secured from the galleries of Mr. Henry Reinhardt.

The portrait is one of Van Dyck's best known works, and is broadly painted in his best manner. Count Pfals Neuburg was born in 1578. He was founder of the Dusseldorf Gallery, which contained many famous paintings now hanging in the Old Pinakothek in Munich. Many of these canvases came from the private collections of Rubens and Van Dyck. In 1610 he purchased "The Last Judgment" for 3500 florins. This now also hangs in the Pinakothek.

Mr. Willys is to be congratulated on the requisition of this picture and Mr. Reinhardt on his good fortune in finding the same and disposing of it to so appreciative a collector.

GOV'S PORTRAIT FOR MUSEUM?

Governor-elect Sulzer is, according to a published interview, responsible for the story that the excellent full length standing portrait of himself, by Leo Mielziner, now in the Winter Academy exhibition, is to be presented to and hung in the Metropolitan Museum. The Governor-elect does not state, however, whether or not the necessary formal offer to the Museum trustees of the work, and its also necessary acceptance by that body has occurred.

PHILA. PORTRAIT TALES.

A supposed portrait of George Taylor—a Declaration Signer, presented some three weeks ago to Independence Hall, Philadelphia, where it now hangs, may be removed, as local historians assert that no authentic portrait of Taylor exists. The Municipal art jury will decide the question.

The Penna. Historical Society has finally secured a portrait of John Jordan, Jr., by Bernard Uhle, a quarter of a century ago the most sought after portraitist of his day in the Quaker City. The portrait was begun as a commission in 1890, but after several sittings, owing to a fit of melancholia, following an unhappy marital experience (Uhle married the sister of a fellow portraitist—Albert Rosenthal), the artist abandoned work, and spent his time in foreign travel. Some 15 years ago he returned to Philadelphia, and has since then lived as a recluse in an old house on Arch Street. Meanwhile Mr. Jordan died, and only recently it was discovered that Uhle had, from photographs and memory, finished the portrait—an excellent work. He was prevailed upon to personally deliver the work at the Society's rooms and it has been accepted by the Council. The artist, it is hoped, will now finish—if he hasn't already done so—ordered portraits of the late Dawson Coleman, and of Mrs. Charles Smith and Mayor Fidler.

WOOD ENGRAVING OF LINCOLN

A wood engraving of Lincoln, based on a small photograph taken in 1863, was lately made by Henry Wolf. The portrait was accidentally discovered by Mr. Wolf among the collection of an admirer of the late President.

ART CRITIC COMING.

Mr. W. Roberts, art critic for some years of the London Times, is to sail today on the Carmania from Liverpool for New York. Mr. Roberts, who compiled the Catalogue Raisonné of Mr. Pierpont Morgan's pictures, is the author of volumes on Romney, Hoppner, Beechey, Wheatley and other early English painters, which have had much deserved vogue both in England and America. A recent article from Mr. Roberts' pen in the National Review of London on American Art Collectors was republished in the ART NEWS Oct. 19 last. Mr. Roberts comes to study American Art collections.

The marriage of Mr. David Keppel, of Keppel & Co., and Miss Dorothy E. M. Vickery took place Dec. 19 at Carrick-on-Suir, Ireland.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Knoedler Galleries—Old and modern paintings of all schools.
Kleinberger Galleries—Old Masters.
Kouchakji Frères—Rakka, Persian and Babylonian pottery.
Lewis & Simmons—Rare objects of art and Old Masters.
Henry Reinhardt—Old and modern paintings.
A. Sambon—Antique, Middle Age and Renaissance Art.
Steinmeyer & Sons—High-class old paintings.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
Lewis & Simmons—Objects of art and old masters.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Pictures old and modern.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Sackville Gallery—Old Masters.
Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Carroll Art Galleries, 64 West 38 St.—Paintings, bronzes and jewelry, to Dec. 31.
 City Club—American paintings.
 Cottier & Co., 3 East 40 St.—Paintings by John Lavery.
 Durand-Ruel, 5 West 36 St.—Drawings and pastels by Chavannes, Degas and Renoir, to Dec. 31.
 R. Ederheimer, 366 Fifth Ave.—Early Italian Engravings.
 Ehrich Galleries, 463 Fifth Ave.—Christmas exhibition, "Scenes in Early Life of Christ," by Old Masters.
 Folsom Galleries, 396 Fifth Ave.—Pictures by Alonzo Klaw to Jan. 13.
 Gimpel & Wildenstein, 636 Fifth Ave.—Paintings by Guardi, Beechey, Ravestyn, David, etc.
 Hodgkins Gallery, 630 Fifth Ave.—Group of six early English portraits by Beechey, Reynolds and Owen.
 Louis Katz Art Galleries, 103 West 74 St.—Paintings by Ossip L. Linde.
 Kennedy Gallery, 613 Fifth Ave.—Old English Color Prints.
 M. Knoedler & Co., 556 Fifth Ave.—Landscapes by G. M. Houshalper, to Jan. 11.
 Macbeth Gallery, 450 Fifth Ave.—Sculptures by Chester Beach and paintings by W. B. Closson.
 Macdowell Club, 106 West 55 St.—Seventh group of paintings by Americans, to Jan. 7.
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
 Montross Gallery, 550 Fifth Ave.—Paintings principally of Egypt by the late Henry Bacon, Dec. 11-31. Pictures by Robert Reid, Jan. 3-18.
 Moulton & Ricketts, 537 Fifth Ave.—Mezzotint engravings in colors by Sidney E. Wilson. Etchings by modern masters.
 National Academy of Design, 215 West 57 St.—Annual Winter Exhibition to Jan. 12. Admission, 50 cents.
 National Arts Club, 119 East 19 St.—Arts and Crafts exhibition to Dec. 31.
 Frank Partridge, 741 Fifth Ave.—Prince Tuang Jades.
 Powell Gallery, 983 Sixth Ave.—Fifth Annual Thumb Box Exhibition and colored etchings by Clara W. Parrish and bronzes by Alfred Humphreys.
 Woman's Cosmopolitan Club, 142 East 33 St.—Etchings by Piranesi, to Dec. 30.

THE SCANDINAVIAN PICTURES.

The exhibition at the American Art Galleries, of the 140 or more examples of painters representing Denmark, Sweden and Norway, with a few pieces of sculpture by the Swedish sculptors Edstrom and Milles, and of some quaint Daumier-like carved wood figures and groups by Axel Petterson, with some five typical pieces of royal Copenhagen porcelain by Wilhelm Fischer and C. Mortensen, closed on Christmas night. The collection will now go to the Albright Gallery, Buffalo, and from thence to the art museums of Toledo, Chicago and Boston, in turn.

The exhibition in New York has not been an entire success either in the way of receipts or attendance. It came at an unfortunate period of the year—that of the Christmastide—when the majority, even of art lovers, are too much occupied with holiday preparations and activities to be able to give the time to visiting art displays.

North European Art Thought Gloomy.

But the failure of the display, "to take the town by storm," as its organizers, and the many residents of the city of Scandinavian birth or ancestry, from their own inborn love and sympathy with the work of their countrymen, naturally expected, was chiefly due to the fact that Scandinavian art does not appeal to American art lovers. The art of the north of Europe, like its literature, is naturally and necessarily influenced by and permeated with the atmosphere and environment whence it proceeds and where it is developed. The Scandinavian countries are cold countries—their natural scen-

ery is one made up of rockbound coasts, frowning cliffs, deep dark fjords, lofty darksome mountains, with stretches, now and then, of fields, meadows and chains of lakes and archipelagos—for the most part of the year, during a short hot Summer,—ice-bound and snow-covered, overspread by a leaden sky. Small wonder, therefore, that the majority of Scandinavian painters fail to understand, or are able to get the sparkle, light, color and joyous atmosphere, known and loved by Americans—and those of other climes "where Southern suns more warmly shine," and the life of the average Scandinavian, especially of the peasantry, under their gray skies and in their cold winds, is a serious and hard one. This gives to them, as a type, a sadness and soberness of expression, which at times, from an American viewpoint, approaches the morbid. This is as clearly shown in Scandinavian art as in its literature, and the same qualities that repel the American reader in the works of Ibsen, Bjornson and other writers also repel in the canvases of many of the Scandinavian painters.

Strength, Originality and Individuality.

At the same time, the same strength, oftentimes original points of view, and individuality that permeate Scandinavian literature, can be found by the unprejudiced seeker in Scandinavian art, and these qualities made the exhibition notable and one that should have had larger attendance and interest. The present writer, while he thoroughly understands and appreciates the reasons of American artists and art lovers for their tacit refusal to accept Scandinavian art as great or even good art from their viewpoint, or to allow that it strikes any new or individual note—cannot at the same time explain to himself the ground for the adverse criticisms recently levelled against him by certain American artists for his advice to American painters, as their work is exemplified in the Winter Academy exhibition, to see and study the Scandinavian pictures, and to "wake up" and try and have more originality in their choice of subject and theme. For to him there is in this Scandinavian exhibition more individuality and originality in choice of subject than in the Winter Academy display even if its rendition is not as pleasing, or its color as attractive, its general effect as good, or if its examples are not as saleable in the American art mart as those of the Academy. Strength and originality in choice of subject are, to sum up, the chief characteristics of the Scandinavian display.

Best Work Shown.

As to the individual artists represented in the exhibition, outside the incomparable Zorn, whose work is almost *Hors Concours*, and is too well known to American art lovers to need description here, and which has the qualities of color, light and air, beloved by Americans, and is really vital art, the pictures by the strong, but somewhat crude colorist, Swedish Anna Boberg; the low-keyed figure works of Carl Larsson, done almost in flat tints; the truthful canvases of the animal painter Liljefors—of the Danish Hammershoi, who has studied Whistler and Vermeer of Delft, and thus approaches more nearly his fellow artists of more southern climes; of Knud Kohn, the bird and animal painter; and of Duritz Ring, the figure and landscape painter. There are also J. F. Willumsen, who, like the Spanish painter of light and air, Sorolla, paints outdoors with figures in full light. Norwegian Karl Diriks and Erichsen, the landscapists who get poster effects Holmboe, the follower of Matisse, and finally of the two strongest painters, save Zorn, represented, the portraitist Henrik Lund, and the portrait, figure and landscape painter Edward Munch—both exceedingly virile artists—stand out the most from their fellows.

It would be interesting to note how the art publics of Buffalo, Toledo, Chicago and Boston receive this exhibition to which New York has regrettably given the cold shoulder.

James B. Townsend.

RARE OLD CHAIRS AND TABLES.

C. H. Dearden, 7 East 41 St., who has been known exclusively as a dealer in "old chairs," has within the last few months added old tables to his display. He has recently received a consignment of about ten Chippendale piecrust tables from England, and a number of 18th century Queen Ann and Chippendale chairs, all in excellent condition and varied and graceful in design.

ART BOOK REVIEWS.

The Collectors, being cases mostly under the ninth and tenth commandments, by Frank Jewett Mather, Jr. New York, Henry Holt, & Co. \$1.25 net.

To those collectors and art lovers who have any intimate knowledge of the business side of art in these latter days, and necessarily to the dealers in art works, this little volume, some of whose stories have appeared in *Scribner's* and the *Nation*, will be found most entertaining and indeed fascinating, while even to the uninitiated its contents will be attractive and interesting, so well written are they, so charming in style and so permeated with knowledge of art history and traditions. Prof. Mather, now at Princeton, has been for some years a recognized authoritative writer on art, and his contributions on the subject to the magazines and his weekly art review, when art critic of the *New York Evening Post*, have pleased and delighted a host of readers.

It is a surprise, however, to find so scholarly a writer, and one who, it might have been thought, had not had time nor opportunity to follow the sometimes devious windings of the art trade, and to even suspect—much less know the "tricks" of the said trade—so well posted on some of the most famous and noted incidents in the history of the art trade, and its deals, both in Europe and America, of the past twenty-five years.

With a delicate touch, and, at times, the keenest satire, Prof. Mather tells in his short stories, with names sometimes thinly veiled, "tales out of school," which even an independent art newspaper dare not translate for the benefit of the uninitiated.

But the *Cognoscenti* will laugh heartily, especially over the "J. Campbell Corot," the "Del Puente Giorgione" and the "Balaklava Coronal" stories, and will be quick to discern the real story underneath these titles, and the real personalities under the names of Vogelstein, and Mantovani, the dealers, Morrison the collector, Brush the critic, Anitchkoff the artist, and the old Marquesa del Puente, the Spanish Dowager, who guarded the "Giorgione."

Admirable also is the final brief essay on "Some Reflections on Art Collecting," in which a deserved tribute is paid to that eminent art patron, Sir William Van Horne, although even he is not mentioned by name.

Would that space permitted some quotations from this most refreshing, amusing, and at the same time, scholarly little work.

We advise every American and foreign collector—those of the last who read English—to procure it at once and laugh as we have laughed over it.

In an opening "Ballade"—and a good one too—Prof. Mather's envoi line reads "Collector folk are sinners all." "Verily verily saith the Preacher." Yea and dealers also!

"Mornings with Masters of Art," by H. H. Powers. The Macmillan Co., New York. \$2.00 net.

This work evinces a profound study of the history and development of art from the days of Constantine until the death of Michael Angelo. It should be of interest and value to artist and layman alike. The style and descriptive quality of the work is smooth and flowing, and recalls strongly the facile pen of Ruskin. Rarely indeed is a work of this kind written with such thorough sincerity, earnestness and knowledge of the subject, and the highest praise must be awarded it. The volume is profusely illustrated, with examples of the art of the various periods through which the author carries his readers.

"Memories of James McNeill Whistler," by Thomas R. Way. John Lane Co., New York and London. \$3.00 net.

The author, for 20 years a close friend and associate of Whistler, gives the latter's biography in a convincing and entertaining manner. So well are the late master's many interesting characteristics described, that the reader feels drawn to admire the man as distinct from the artist. The work gives a good glimpse of the personal and professional life of one who made so many warm friends and bitter enemies. The many illustrations, most of them copies from Whistler's works, aid in making it a valuable acquisition to any library.

Venus: To the Venus of Melos, by Auguste Rodin. Translated from the French by Dorothy Dudley. B. W. Huebsch, New York. 50c. net.

Auguste Rodin, whose genius has made him a world-figure in contemporary art life, in this dainty booklet pours out his soul to the Venus of Melos—not to the cold, marble goddess, but to the living woman, who is to him the personification of all that is beautiful and noble in ancient Greece. It is an essay full of poetry and fire, has been translated into smooth and flowing English, and will be found interesting reading.

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The Life of Michael Angelo. By Romain Rolland, translated from the French by Frederic Lees. E. D. Dutton & Co., New York. \$2 net.

The author gives us a comprehensive insight into the life of the great master, and draws a historical picture of the times in which he moved. If some fond illusions are shattered in the perusal of this volume, they are so shattered at the shrine of truth, which is worth while, at any cost. We should have liked to believe that Michael Angelo walked through life on a path of roses, but, like a great many geniuses, he was destined to wear a crown of thorns.

M. Rolland sincerely depicts the great master's wonderful qualities and weaknesses, and does so without exaggeration. He shows how, with the artists' great genius, capacity for affection, boundless sympathies, and ardent faith were blended a weak will, superstitious fear, and a very pessimistic temperament. A book that one finishes with regret.

The illustrations are unusually good and well selected.

FOREIGN ART ITEMS.

Death of a Russian Collector.

The Russian art collector, Alexis Chitrowo, is dead at his Florence villa. His collections included a number of English 18th Century portraits, which he left to the "Ermitage" at St. Petersburg.

EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Pittsburgh, Penna.	
Entry blanks from Europe must be received by	Feb. 28
Entry blanks from America by	Mar. 10
Opening of exhibition	Apr. 24
CONNECTICUT ACADEMY FINE ARTS, Wadsworth Athenaeum, Hartford, Conn.	
Exhibits received at Athenaeus	
Opening of exhibition	Jan. 12
Closing of exhibition	Jan. 26
NEW ORLEANS ART ASSN., Delgado Museum, New Orleans, La.	
Opening of exhibition	Jan. 14
Closing of exhibition	Feb. 14
BALTIMORE WATER COLOR CLUB, Peabody Institute, Baltimore, Md.	
Opening of exhibition	Jan. 8
Closing of exhibition	Jan. 29
PENNA ACADEMY OF FINE ARTS, Philadelphia, Pa.	
Entry cards received to	Jan. 6
Opening of exhibition	Feb. 9
ARCHITECTURAL LEAGUE OF N. Y., 215 West 57 St.	
Works received	Jan. 16-17
Opening of exhibition	Feb. 2
Closing of exhibition	Feb. 22

WITH THE ARTISTS

Our second review of the fourth biennial exhibition of the Corcoran Gallery at Washington, and our final notice of the Winter Academy exhibition at the Fine Arts Galleries, are, through lack of space, owing to unexpectedly crowded news columns, unavoidably left over until next issue.

A novel "French Cabaret," evening was given by several well-known N. Y. artists at Healey's Restaurant last week. Tables were covered with green oilcloth, and the decorations were arranged to give as near as possible the effect of a Bohemian Paris restaurant. Among the artists who enjoyed the evening were Paul Dougherty, Robert MacCameron, De Witt Lockman, Guy Wiggins, Robert Aitken, Belmore Brown, Frederick Church, Sherry Fry and many others.

The seventh "group" exhibition of the season opened at the Macdowell Club Gallery, 108 West 55 St., to continue through Jan. 7. Eight painters are represented, namely, Aline Bernstein, Kathleen Houlihan, Adele Leimendorf, Amy Londoner, Ethel Paddock, Edith Reynolds, Carl Springhorn and Hilda Ward.

William H. Lippincott spent a part of last Summer at Onteora and Ogunquit, where he made a number of sketches from which he is now painting landscapes and marines. While at Onteora and elsewhere in the Catskills, he painted portraits. He is settled for the Winter at his studio, 37 West 22 St.

William H. Cotton is painting a portrait of Miss Devorak at his Holbein Studio which he intends to show at the coming Portrait Painters' Exhibition. He spent the Summer at Newport and Quebec, and did some excellent work at both places.

At his studio in the Sherwood, J. Dunbar Wright is showing a number of landscapes painted in the Adirondacks last Summer. They are creditable, strong and sincere works, and in their breadth and excellence of color the artist evidences sincerity of purpose. He is also a portrait painter, and a recent presentation of Miss Evelyn Kerry (Mrs. Charles E. Blackall) now playing with "The Whip," which hangs in the lobby of the Manhattan Theatre, proves his ability in this line.

R. W. Van Boskerck is having a successful Winter with landscapes painted at Keene Valley, N. Y., last Summer. He has already sold two of the most important. It was the first time in over twenty years that he has painted in the Adirondacks, which he has not visited since he painted them under Wyant, whose pupil he was.

ACADEMY ASSN'S OFFICERS.

At the first meeting of the National Academy Association formed last year, held on Monday evening last, at the Fine Arts Building, for the purpose of electing officers, the following were elected: John W. Alexander, President; Howard Russell Butler, Vice-President; Donn Barber, Treasurer, and Burt Hanson, Secretary. This new society, which comprises ten organizations—the National Academy of Design, American Watercolor Society, New York Chapter American Institute of Architects, Architectural League, National Sculpture Society, Municipal Art Society, Society of Beaux Arts Architects, Mural Painters, and Society of Illustrators—was organized last Winter, and received its charter from Albany in May. At the next meeting, the executive committee will discuss a plan of appeal to the people of N. Y. to secure a site large enough on which to erect a building adequate for showing all branches of art.

SALES AT ACADEMY.

Sales at the Winter Academy last week numbered five. The works disposed of were Louis D. Vaillant's "In the Thicket," J. F. Murphy's "Woodland Boundary," E. L. Henry's "Disturber of the Peace" and "Huckster," a landscape by D. Stuber, two sculptures by Bessie Potter Vonnob, and one by Carol B. MacNeil.

HAVANA'S MAINE MEMORIAL.

The Memorial of the birth of the Cuban Republic, to be erected in Havana, is to be a monument composed of the forward turret of the ill-fated battleship Maine, resting on a round stone column supported by an octagonal base of three steps. Out of the smoke of an explosion at the top of the turret will rise the figure in Carrara marble of a maiden, representing the new Republic, and holding aloft the Cuban flag.

Two gun muzzles will protrude from the turret, on its face will be five reliefs, depicting scenes connected with the destruction and raising of the Maine, and below the turret will be a tablet with the laurel entwined American and Cuban shields, and an inscription.

The Brooklyn Institute has recently been presented with two landscapes, gifts of ex-Mayor Schieren of B'klyn, by Frank De Haven and George Bogert. Mr. De Haven's landscape is in the same gallery with examples of Wyant and Inness. It is beautifully hung and in an admirable light which shows its subtle values and beauty of color to good advantage.

Everett L. Warner is spending a few days in New York, but will return shortly to his studio at Lyme, Conn., where he will work all Winter.

COMING AMERICAN ART SALES.

American in MacMillin Sale.

The coming sale of the pictures of Mr. Emerson McMillin by Mr. Thomas E. Kirby in the Hotel Plaza ballroom, Jan. 20-23 next, will be the most important and notable one of American oils since the dispersal of the collections of Mr. Thomas B. Clarke in 1899 and Mr. Wm. T. Evans in 1890. As it is well known, Mr. MacMillin has always been a warm admirer and believer in the work of American artists and has supported them with his generous patronage. As a result his present collection includes over one hundred most representative examples of modern American art from the work of such masters as Inness, Wyant and Minor to the strong landscapist and figure men of today and this alone will make the sale a notable event. What an opportunity it will afford for the new museums of Cleveland, Detroit, Newark, Montclair (N. J.), the Hackley of Muskegon, Mich., and others to strengthen their collections with one or more of the best examples of modern American art! What a splendid opportunity for the Metropolitan Museum with its large Hearn fund for the purchase of American pictures, to carry off some of these prizes and strengthen its collection of modern Americans. Here is an opportunity also for the museums of Newark and Montclair, N. J., to honor the memory of their adopted son, George Inness, by forming a collection of his works. And, lastly, what a splendid opportunity for older and younger collectors of American paintings or those whose collections are weak in this particular school, to fill up gaps or to form the nucleus of an American collection.

Painters Best Represented.

The MacMillin collection includes eighteen splendid Innesses dating from his first exhibition picture, "Afternoon," painted for the American Art Union in 1846, and all representing his successive "periods." There are twelve Wyants, including the splendid "Scene on the Upper Potomac," "Autumn Landscape with Pool" and "Early Twilight." Robert C. Minor is exemplified by ten examples of his poetic brush, purchased after his death, including the beautiful "End of Summer," exhibited at the St. Louis Exposition; J. F. Murphy by two of his strongest landscapes; Wm. Sartain by his "End of the Marsh"; F. Ballard Williams, now called "the American Watteau," by "The Haystack, Paulet, Vt.," Thomas Moran, "the American Turner," by four typical canvases, "Venice," "Dream of the Orient" (a vision of beauty), "View of Windsor Castle" and "A Mexican Well"; and F. S. Church by three of his finest examples, "Earth," "St. Cecilia" and "Lion in Love."

Other artists most satisfyingly represented are Spencer Fuller, Chauncey F. Ryder, Wm. R. Derrick, H. W. Ranger, Chas. H. Davis, Julian Rix, Carleton Wiggins, George Inness (Jr.), Ben Foster, Chas. Warren Eaton, Wm. Hart, Carle Blenner, Will H. Low, Samuel Colman, Marcus Simons, Homer D. Martin, Leonard Ochtmann, Bruce Crane, W. A. Coffin, J. H. Sharpe, Robt. W. Van Boskerck and others.

The Chapman Collection.

As already announced in the AMERICAN ART NEWS of Dec. 14, the Anderson Galleries will sell on the afternoons and evenings of Jan. 27-29 next the art collections of the late Col. Henry T. Chapman of Brooklyn.

The paintings include Baudry's "Leda and Swann," Corot's "Giant Willows" and "The Cottage," Daumier's "The Siesta," Decamp's "The Good Samaritan," Delacroix, two examples, Decamps' "School Time," Diaz's "Pool in the Woods," Dupre's "Landscape," Rousseau's "Sunset" and "The Farm," several examples of Troyon, Millet's "Girl Eating an Apple" and "Landscape," Courbet's "Storm" and "Landscape," Delacroix's "Lion and Serpent," Morland's "Resting by the Roadside," "Cottage Door" and "Gypsies Resting," two examples of Monticelli, Reynolds' "Cupid," and "Nymph and Piping Boy," Turner's "Queen Mab's Grotto," Lawrence's "George III" and "Lady Henrietta Cavendish," Hogarth's "Peg Woffington," Romney's "A Portrait of a Lady," Crome's "Old Bridge Near Norwich" and Ety's "Morning Glory."

There are also Van Dyck's "Duchess of Cleveland," Van Goyen's "Harvest Time," Troost's "Courtship," Berckheyden's "View in Amsterdam," Veronese's "Portrait of Count Bevilacqua," Vernet's "The Wreck," del Piombo's "Madonna and Child," Salvatore Rosa's "The Storm," "Roman Soldier" and "Classic Landscape," Guardi's (two) Views of Venice, Poussin's "Landscape," Davies' "Children of Yesteryear," "At Her Toilet," "Hampstead Heath" and "Landscape," Wiggins' "In the Gloaming," Wyatt Eaton's "Landscape and Cattle," Mauve's "Ploughing," and three drawings by L'Hermitte.

The collection of porcelains, experted some years ago by the Hon. Chester Holcombe is very rich in solid color pieces, and were acquired by Mr. Chapman over twenty-four years ago from Mr. W. P. Moore, who inherited them from his father, widely known as an expert and collector. Notable pieces are a Mustard Yellow Cracked Vase, an exquisite specimen of Peach Blow with a green dragon on the neck, a wonderful example of San Tsai or Three Color Vase, a noble Black Hawthorn of great rarity, some fine specimens of ruby glaze, apple green, sang de boeuf, ashes of roses, and a unique piece of Liao in the form of a bowl of great rarity. The quality and rarity of these porcelains will make their dispersal at public sale an art event of exceptional importance.

The bronzes include several fine Chinese specimens and of early Japanese examples. Especially to be noted, are two temple vases that are unique. There is also a pair of early Chinese vases of great beauty and marvelous workmanship. Among the European bronzes are three groups by Clodion, examples by Barye, Gardet, Mené, Jacquet and others.

A handsomely bound and printed catalog, well and discriminatingly illustrated, has already been issued and can be seen at the ART NEWS office.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

ANNOUNCEMENT.

Our next issue—that of Jan. 4, 1913—will be a special New Year number, and probably the first of a series of special monthly numbers. This New Year number will have a handsome cover with a beautiful half-tone mezzotint illustration of a typical and distinguished portrait by the early French master Largillière, of the Marquise du Chatelet as "Astronomy."

There will be a supplement, with a special article by Dr. Kurt Erasmus, the well-known art writer and "expert," and the Librarian of Knoedler & Co. at their N. Y. galleries, the first of a series from his able and accomplished pen, on the "History of Art As Illustrated by Works in American Collections." In this first article Dr. Erasmus will discuss the lately much disputed picture, given to Rembrandt, "The Woman Taken in Adultery," now in the gallery of Mr. T. B. Walker of Minneapolis, and other pictures of interest owned in this country.

A special and large extra edition of this New Year number will be issued. It will be so wrapped so that the Largillière picture and other illustrations can be preserved, and the number will contain, in addition, the usual features which have made and are making the AMERICAN ART NEWS so useful to the art public, namely, records of important art sales in America and Eu-

rope, letters from London and Paris, and all important art centers, artist's notes, reviews of all local and out-of-town exhibitions, etc., with a review of the Emerson Macmillan collection to be sold Jan. 20-23 in the Hotel Plaza ball-room.

News dealers and art lovers should send in their orders at once for this New Year number.

Dr. Erasmus, after his graduation from the University, and some years of art travel and study, went to Amsterdam in 1908 and assisted Dr. Hofstede de Groot of the Hague in the latter's compilation of the Catalog Raisonné of early Dutch painters, for which, among other articles, he wrote the chapters on Franz Hals and Jacob van Ruysdael. He then became assistant Curator of the Royal Picture Gallery (Mauritshuis) in the Hague and also the correspondent from Holland of the well-known German art publications, "Der Cicerone" and the "Monatshefte für Kunstwissenschaft." He was obliged to relinquish this Museum post and his correspondence in 1911, to come to New York and take charge of the important art library of Knoedler & Co.

FRENCH ART MUSEUM.

The new Museum of French Art in New York is proselyting and gathering in members at \$10 annual dues, \$100 for life membership, and \$5000 for Benefactors. Circulars have been and are being sent to persons whose names are in the Social Register—for the Museum aims above all things to be fashionable and cheques are to go to the office of Mr. McDougall Hawkes, the virtual "Pooh-Bah" of the organization.

The list of the American Vice-Presidents, etc., reads more like a page out of the Social Register than one compiled from any Directory of Artists, art lovers or collectors, and, of course, Mr. Frederick Townsend Martin's name looms largely in this list. It had not been known that the "American Social Arbiter" was an art lover or patron.

The suggestion is made in the circular that a "Senate" should be established, to be composed of two delegates from every French Educational Society here and in France, "in order to co-ordinate the work of the various societies." Meanwhile the Academy is still without adequate galleries for its exhibitions—the Metropolitan Museum's collections of American pictures need building up, the American art schools require endowments and larger funds, etc.

Voilà, the French Museum in America. Oh Snobbery! What inconsistencies are committed and permitted in Thy name!

MORE KIND WORDS.

Editor American Art News:

Dear Sir: I enclose herewith my check for my renewal subscription to the AMERICAN ART NEWS.

Something over a year ago, at the suggestion of a prominent New York art dealer, I subscribed for your paper, and I have had more real enjoyment out of it than any other magazine I take—and I take some twenty-five in all. You are getting out a good paper and I desire to compliment you on it.

Very truly yours,

S. L. Kingan.

Tucson, Arizona, Dec. 16, 1912.

JACQUES SELIGMANN HERE.

M. Jacques Seligmann arrived on La Provence Saturday night last from Paris and is at the Ritz-Carlton.

Interviewed by a "N. Y. Herald" reporter, he said, in substance:

"This year has been a busy one for me. I had to look after the packing of Mr. Morgan's collection. My partner, Mr. Herz, who had the special mission of looking after Mr. Morgan's interests in London, could not join me on the trip here, as he has still another fortnight to complete his work."

"In a fortnight, Mr. Morgan's whole collection will be in New York."

"Nobody can imagine the beauty and rarity of Mr. Morgan's collections. I, who have had every article in my hand, cannot find words to express its marvelous beauty and quality. No museum can compete with him. He has gathered a number of unsurpassed translucent enamels."

"When his collection is seen as a whole, which has not been the case up to now, as parts of it were in London in three different places—Dover House, Princess Gate and Kensington Museum, others in Paris in my Palais Sagan—it will be a revelation to the world and will give the inspiration to his countrymen to follow his example. Europeans must come here to study, and Americans will love all those wonderful genuine things. There will then come a desire to purchase similar treasures, and the people will see what Mr. Morgan has done, because these genuine articles are very rare, and today no one is wealthy enough to make another collection like Mr. Morgan's."

Values Have Increased.

"I really believe the value of his collection is much greater than has been stated, and I know certain things which he bought eight or ten years ago which are worth today more than five times what he paid for them. From a commercial viewpoint, I believe that he really has made a wonderful investment, and look what he has done for his country. You can be proud to have such a citizen, for they are rare."

"One of the things which cost Mr. Morgan the most was the Fragonard room from Grasse. I am sure that he can get two or three times what he paid for it. And the Mannheim, the Baron Oppenheim and the miniature collections of Michel Heine from Paris. These are the finest things and the biggest bargains. Can you imagine the treasures stored in the Metropolitan Museum? It will be a revelation to the whole country."

"Next May, a committee of the French Red Cross, the Marquis de Ganay and the Countess Jean de Castellane at the head, will hold an exhibition of XIII to XV century art works in my Palais Sagan, in Paris. Perhaps I may get from some of my friends here different things as loans for this exhibition. I must say that in Europe these works are getting exceedingly rare and we have to get loans from here to make our exhibition a success."

Wonders in Tapestries.

"There are some wonderful things in America. You found them out when you held the Hudson-Fulton exhibition two years ago. In the Red Cross exhibition no pictures will be displayed, only art works and tapestries of the XV century. What marvels are here! Do not let us speak of Mr. Morgan's XV century tapestries. You will soon see them in the Metropolitan. Look at those of Messrs. Blumenthal and Otto Kahn. Mr. Ledyard Blair has a Gothic tapestry that is a delight. Mrs. Lydig has a small one in gold that is a beauty. Mr. Benjamin Altman has some fine tapestries of this early epoch, and there are probably some other collectors, whom I do not know, who possess some."

"I have spoken of the early tapestries only, as those who have XVIII century tapestries are legion. I forgot to speak of the Gothic tapestries in Mr. W. A. Clark's big room, which are a dream of design and execution. His collection of old Italian and Delft faience is wonderful. When Messrs. Duveen bought the Hainauer collection he took advantage of this unique chance and bought all the Italian faience. I will be delighted to see this collection again."

The many American friends of M. and Mme. Jacques Seligmann of Paris are sending their congratulations on the recent advent in their charming home of a son, who has been named François Gerard.

NEW ORLEANS.

The Art Association of New Orleans will hold its twelfth annual exhibition in the Delgado Museum, Jan. 14-Feb. 14. Works intended for this display must be received, express charges prepaid, at the Museum by Jan. 4.

WHO IS "TRIPOLI?"

"Herald" Finds New "Old Master,"
"American Purchases Tripoli
Paintings."

(Special Despatch to the "Herald" via
Commercial Cable.)

The "Herald's" European edition publishes the following:

"Americans continue to despoil the collections and merchants of Europe of their most precious art treasures. The 'Herald' learns that one of New York's great art amateurs has acquired from Mr. Charles Sedelmeyer, of Paris, the four paintings of Tripoli he found in Italy, the exportation of which caused the Italian government to open an inquiry. The American purchaser definitely concluded the sale by cable only yesterday. His name and the price paid are not given."

N. Y. Herald, Dec. 21, 1912.

[Can it be possible that the learned art critic of the N. Y. "Herald" has never heard of Giovanni Batista Tiepolo, and knows nothing of Mr. Sedelmeyer's great acquisition of Tiepolos last year?—Ed.]

OBITUARY.

Edouard Detaille.

The French military painter, Jean Baptiste Edouard Detaille, died in Paris Tuesday last, aged 64.

Detaille was among the best known of modern French painters. He enjoyed the friendship of the late King Edward, who frequently visited him at his home in Paris. In 1909 he spent a week at Windsor.

He was born in Paris in 1848. On completing his education in the Paris schools, he entered the studio of Meissonier, and first exhibited in the 1867 Salon "A Corner of Meissonier's Studio." Military life was always a principal attraction to the young painter, and he gained his reputation by depicting the French soldier, familiarly known as the "Pious-Pious" and of scenes on Franco-German battlefields.

David H. Cochran.

Seldom, if ever, have the art dealers' galleries and the studios of New York been so stirred by a mournful event and one which aroused such widespread and sincere sympathy and sorrow as when the sad story was read last week of the sudden and fateful death of Mr. David Cochran, since 1903 a valued and faithful attaché of the House of Durand-Ruel & Sons, who was killed by the falling upon him of the roof of the stairway leading from the platform of an elevated road in Brooklyn.

The unusual and unnecessary fatality occurred when Mr. Cochran was on his way to his home in Macon St., Brooklyn, Thursday evening last, and a sad incident of the fatality was his having been delayed by the purchase of a Christmas gift for his young wife—a pearl necklace, which was found upon him.

Mr. Cochran was the son of the late David H. Cochran, long president of the Brooklyn Polytechnic Institute and Preparatory Academy and an eminent educator. He was born in 1872, and was consequently only 40 years of age. He was for a number of years with Eugene Glænzner & Co., and, as said above, entered the House of Durand-Ruel in 1903. He leaves a widow, and a son aged 10.

Combined with a thorough knowledge of the history of art and unusual taste and judgment as to pictures, Mr. Cochran had a rarely refined and attractive personality, which endeared him to his associates and a host of friends. Those who knew him slightly, liked him, and those who were near to him, loved him.

LONDON LETTER.

London, Dec. 18, 1912.

Queen Mary has had a copy of the Catalogue Raisonné of the Trapnell collection specially bound in royal-blue morocco and tooled in gold. The illustrated supplement to the reproduction of the catalog of this famous collection of Bristol porcelain and glass should prove an extremely valuable possession to all collectors of these wares, for the excellent photographs of the two hundred specimens contained in 48 quarto signed plates will, when bound up with the catalog, complete what may well be regarded as the standard work of reference on the various products of the Bristol factory from the earliest days of its career. The collection is acknowledged as being "par excellence" the foremost of its kind. Over £1000 was spent by Mr. Trapnell in securing from good artists in watercolors satisfactory reproductions in color of his best specimens, and these passed, with the collection itself, to Mr. Amor. The preface to the catalog was written by the Rev. A. W. Oxford, M. A., who also assisted in the re-drawing and illustration of the marks, many of which had not hitherto been published.

When one considers how many important collections have been dispersed, of which no record exists, except the bare description in the sale catalogs, one realizes how exceedingly valuable a catalog of this nature may be in assisting identification and as a means of reference. The issue is, it is understood, limited to 250 copies, of which only a few now remain.

Admirers of the work of Augustus John will find much to enjoy in the exhibition of his studies in oil and tempera, now on at the Chenil Gallery, Chelsea. It is saying much of this artist's undeniable power and personality that even those who do not find his work congenial or sympathetic never fail to admit its interesting and, in the French sense of the word, "intriguing" quality. His later drawings to be seen here show an increased breadth of treatment and his studies in tempera evince no little skill in dealing with the requirements of this particular medium. Included in the same exhibition are a number of paintings and drawings by Mark Gertler and J. S. Currie, both artists of decided originality and imagination, in spite of the fact that a certain mannerism occasionally mars the effect of their work. Temperament is, however, a thing so heartily to be encouraged in the world of art that one is immediately tempted to overlook minor failings in those in whom it is to be discerned. The Chenil Gallery is rapidly making itself the home of the temperamental in painting.

No relic of the early Victorian era is more eagerly pursued today than the genuine Baxter Print, of which, alas! the spurious copy is distressingly rife. At Messrs. Edwards & Sons of Regent St. there is on view an interesting selection of the work of the talented George Baxter, who acted as a sort of pictorial chronicler of all the most salient events of his day, inventing and jealously guarding his own method of oil-printing. "Needlebox" prints, designed for the decoration of needleboxes, were his specialty, and several series of these are to be seen in the present exhibition. Baxter's success in color-printing is exemplified in some charming flower studies, while a pair of prints in monochrome likewise illustrate his skill in this branch of his art. Especially interesting to American visitors should be his print of "The Crystal Palace of America." As historic records alone, Baxter's work is so valuable that collectors may safely rely on

the exchange value of good specimens of his art steadily advancing with years.

Some 350 sh. an ounce (or £140 5 sh. in all) was the price paid at Christie's a few days ago by Messrs. Heigham & Co. for a Charles I. goblet with a bowl in V-form, bearing the date 1639 and the initials of the maker, W. C., above a heart and two pellets. The goblet is plain and measures 6½ in. in height. For an Irish potato ring, dated 1788, with sides of pierced silver, engraved with a design of leaves, Messrs. Crichton paid 225 sh. an ounce, making a total sum of £94. To Messrs. Mallett of Bath went a cylindrical casket, Queen Anne period, dated 1703 and by Peter Harache, Junior. For this £59 was paid. The same firm acquired for £54 a plain William and Mary tazza of 1694 marked with the mallet below the initials T. C.

Among modern pictures recently disposed of at Christie's, a canvas by T. S. Cooper was sold for £147, while a river scene by Koekkoek fell to Messrs. Tooth for £115. At Glendinning's £60 was given for a Joannes Franciscus Pressenda violin, 1825.

L. G. S.

The portrait of Canon Juan da Fonseca, painted by Velasquez in 1623, has been found in good condition in the garret of a London house. The picture had been lost for a number of years.

ROUART SALE ECHOES.

This late period of the year has been marked by very important art sales. After the Roussel, Dollfus and Carcano sales of last Spring, came the great Doucet auction, and now the Rouart collection has been dispersed. As the results have reached you by cable, I will not repeat them here, but such an event cannot be passed without comment.

There was a tremendous crowd in the well-lighted and comfortably furnished room in the Rue Ville l'Eveque. Buyers were assembled from all parts of Europe, and even from America, represented by M. Jean Guiffrey of the Boston Museum. All the big French museums, the Louvre, Luxembourg, and the Lyons Museum sent representatives; as well as those of Stockholm, Cologne and Frankfurt. The first row of chairs was occupied by well-known amateurs, dealers and buyers. I noticed M. M. Tauber, Pierre Decourcelle, Schoeller, Tooth, Beurdeley, Gosset, Stettiner, Cognacq, Bernheim, and Sir Hugh Lane who bought a Degas for 80,000 francs. Among well-known personages, other than dealers, were Sacha Guitry, Mme. Balletta, Jacques Blanche, M. Mathey, etc. There were fewer ladies present than at the Doucet sale.

When the "Baigneuses" by Cézanne, for which 8,000 frs. was asked, fetched in some seconds 18,000 frs. the applause was too spontaneous to have proceeded from other than profound surprise and admiration.

Corot's works have always brought big prices, and M. Knoedler, in paying 210,000 frs. for the "Baigneuses aux Iles Borromées," obeyed the demands of his American customers. The MM. Rouart bought back the precious "Villa d'Este" at 110,000 frs. and thus kept in France a real art treasure. This was generous on their part. It would have been painful for France to have lost this marvellous work.

Daumier's works had no surprise in store. French buyers had been threatened by German competitors, but these were cautious. The Daumiers were dear, nothing more. The Lyons Museum bought for 21,500 frs. the "Amateur de Dessin."

The Luxembourg had to fight to get the "Esperance" by Puvis de Chavannes, which it secured for 65,000 frs.

The MM. Rouart bought in the "Enlèvement des Sabines" of Degas for 55,000 frs. Sir Hugh Lane got the "Plage" and M. Knoedler was lucky and plucky enough to get the precious "Repetition de Danse" at the pretty price of 150,000 frs., the asking figure. The "Femme en Bleu" of Renoir was secured by the same dealer for 56,000 frs.

MM. Rouart again deserves thanks for having bought in the "Woman Bust," by Manet at the enormous price of 97,000 frs.

At the second session of the sale, which produced 2,143,400 frs., the room was crowded by much the same people as at the first session. A newcomer was the painter, Jose Maria Seret, who paid for the "Danseuses dans une salle d'exercice," by Degas, 100,000 frs. He failed to secure the "Danseuses à la Barre," although he backed the price up to 455,000 frs. It was said in the audience that the painter was buying for the Comtesse de Béarn and that M. Durand-Ruel had received an unlimited commission from an American woman collector, but every possible rumor was spread without much reason. "La Plage," by Manet, was pushed up to 92,000 frs. by an Austrian woman, Frau Alting Wittgenstein, but she had to give way before the insistence of a newcomer, M. Eugène Fajard.

It was a good day for the National museums. M. Knoedler had to let go the splendid "Femme en Bleu" by Corot, for which the Louvre paid 162,000 frs. The announcement of this sale was received with cheers, which broke out afresh when the "Poele," by Delacroix was secured by the "Amis du Louvre" for 30,000 frs. The MM. Rouart secured Daumier's "Crispin and Scapin" for 60,000 frs.

The last session of the sale resulted in a total of 4,656,860 frs. It was reserved for the "Old Masters," and everybody agreed it was the least interesting part of the collection.

Sir Hugh Lane paid 142,000 frs. for a Goya, agreeable, but not first rate. M. Chialiva paid 75,000 frs. for the "Repos pendant la fuite en Egypte," by Fragonard; and MM. Rouart bought in the "Paysage" by the same master, for 70,000 frs. Mr. Chialiva again bought for 41,000 frs. a canvas by Chardin. The Lyons Museum bought for 1,100 frs. an indifferent painting of Hercules and for 11,000 frs. the "Portrait d'un Sculpteur" by Tiepolo. M. Fomard bought for 5,300 frs. the painting "attributed" to Velasquez. It was indeed very cheap for this master! But it was only "attributed" and the experts smiled.

R. R. M. See.

The story persists in Paris that the buyer of the record-priced Degas, "Danseuses à la Barre," was Mrs. Sears of Boston. The underbidder was the Comtesse de Béarn, represented at the sale by M. Sert, the painter. Another American collector, said to be a Mr. Barnes, of Philadelphia, bought Cézanne's "Baigneuses" for \$3,960, a still life by the same painter for \$1,540, and still another Cézanne, a still life, for \$240—all high prices, as the examples were tiny—measuring respectively only 16 x 17 in., 6½ x 10½ and 6½ x 4 in. The same buyer paid \$2,860 for a little example of Daumier, "Porteur d'eau" (10 x 6 in.). The 10% commission is included in above prices.

The now famous Degas only measures 29¾ x 30½ in. It is a superb example perhaps, but everyone exclaims—What a price!

PARIS LETTER.

Paris, Dec. 18, 1912.

The agreeable little "Salon" of the Comedie Humaine has exhibitors whose painting is not as good as their drawings. When these artists come to their canvases, their spirit cools down, they do not "sparkle" any longer, and easy and charming as is their drawing, they become heavy when they employ color.

Jean Veber and Abel Faivre score a success, the first is a sharp humorist, but all his work is harmless, he knows the ridiculous. His drawings are perfect and distinguished. Abel Faivre has two sides. He paints the matrons of high life, and fair girls and boys, in the manner of Lawrence.

Devambez shows the Russian ballets in his funny style. His Parisian landscape is a success. It does not show the sky or trees, but bill posters! Herrman Paul gives a "London Remembrance," powerful in its reality. Ramon Pichot translates with much "fougue" the Spanish dances; Roubille some supple drawings, but his painting is not as good. Hemard is candidly funny.

It would take too much time to praise everybody as his merit deserves. I will only mention the names of M. Jean Hess, Lefort, Méivet, Hunt Squire, Snow Gibbs, Cardona, Albert Guillaume, etc., and of the sculptors the names of Messrs. Peilmagne, Quillivic, and Mesdames Léone George Reboux, Vérie and Lafitte-Desirat.

Other Good Exhibitions.

The Henri Farge exhibition is open at the Galerie Druet. This artist is now at his best. He is a true painter, and a good colorist. Henri Farge has travelled. He stayed in the Italian towns, and Tintoret and Veronese taught him their art. He loves and understands Venice, that poor town of which every would-be artist has made a "firework." His harmonies are sober and rare.

Among his canvases, I note "Hypocrite" as graceful as a Watteau, and as modern as a Dorian Gray. His gouaches are beautiful and clear. His technique is sure and without tricks. This artist reminds one of Bonington, the real painter of Venice, and Farge follows in his footsteps. He will go far, for his present exhibition demonstrates clearly that he is a master.

At the Galerie Bernheim, a display entitled "l'Art Intime," the works of a group of young artists has opened. The painting by A. Altmann, exhibited at Devambez' last February, "La Neige à Médan," has been bought by the Government for the Luxembourg.

Saint Delis is a painter of marines and seamen. His expressions are frank and just. One appreciates in a visit to Blot, Rue Richepanse, his bath scenes, his boats and the Normandy coast scenes.

At Chaîne and Simmonson's, the group called "L'Eclétique" has an interesting but somewhat confused exhibition. The works of the "Ornamentalists" are especially appreciated. I note those of Dufrène, Bastard, Decœur, Bonvalet, Simmen, Bigot, Feuillatre and Miss O'Kinn.

There are some good embroideries by Mme. Le Meilleur and Mme. Coulyser, and some furniture by Rapin and Selmersheim. Among the sculptors Derré, Ganesco and Ysurtia show some fine work.

As for the painters Désiré Lucas, Féau, Guttero, Calmette, André Desfontaines and especially Henri Morisset show remarkable "Intimités," and Maurice Roll has sent a "Panneau Décoratif," harmonious in light and most effective.

R. R. M. See.

THREE TOLEDO COLLECTIONS.

Edward Drummond Libbey's Pictures.

Mr. Edward Drummond Libbey has not been troubled nor embarrassed with the question of what is legitimately pictorial in the collection of paintings which adorn the walls of his residence. His presiding destiny of artistic taste settled that question when he was born. Art works have always appeared to him as design, color or action, and, to discriminate among his preferences in pictorial art, one cannot say which has its first appeal.



SELF PORTRAIT.
By Rembrandt.
In the Edward Drummond Libbey Collection.

An exceedingly healthy diversity, therefore, gives a distinctively individual touch to his remarkable collection.

A lay mind will at once connect a private collection of dollar worth to consist of huge canvases, historical pageants, sentimental episodes, or religious ecstasies, but having definite faculties, and psychologically governed with artistic sense, he has at once attained a reputation of having, not the largest, but one of the most important art collections for its quality, in the middle states.

In a description of his paintings, both as relates to authorship and importance, great interest attaches to his large canvas by Mauve.

Several years previous to his demise the sympathetic Mauve was commissioned by the Governor of Holland to commemorate his talent, and eulogize his country in a painting that should reveal his utmost skill, to be paid for by a fund contributed by the people of Holland. The picture, when completed, was hung in the Municipal Museum of Amsterdam, and the occasion, so momentous, partook of the nature of a public holiday. Years passed, and during the absence of the Governor, the selectmen, true Hollanders, and not adverse to a thrifty bargain, were beguiled by a dealer to exchange the large painting for a collection of five examples of the artist of smaller size, and (to the dealer) more important canvases. No time was lost in packing the picture and getting it to the seaboard, where it was safely stored on a steamer and headed for the new world.

Imagine the Governor's consternation on arriving home and discovering the loss. Messengers were despatched post haste to the shipping point—but too late. Holland's loss is Toledo's gain. Mr. Libbey, innocent of the transaction, purchased this wonderful painting through a dealer, and although requested to return it at his

own valuation, still retains it in his possession.

The racial and individual type of the canvas is essentially of the Netherlands, and it is consequently a vital mauve, a concentrated symbol of nature such as he delighted in. A humid sky, a verge of low lying hills, restless sheep, and a stolid shepherd, attended by his faithful dog, constitute the motif of the painting. One is impressed by its simplicity, dignity and vastness, and the movement of majestic nature. The sober and restrained tonal color possesses a remarkable force, and it is all deeply imbued with a sentiment difficult to express.

There is also an important, although smaller canvas by the same artist, "Cow Herd," which commands instant attention from its notable reserve and truthful color, grey and refined, and another entitled "Day's End," which has in it something akin to Israel's work.

It is rarely a watercolor of such transcendental beauty as the "Wood Cutter" is seen, so small in dimensions and so immense in its importance, refined color and sentiment.

Rembrandt and Hals.

A "Self Portrait" by Rembrandt, the light-hearted and extravagant, is a splendid exhibition of his skill, and betrays a depth of feeling and understanding that make comparisons needless.

As historians relate, the Master was not very exact, nor given to much detail; it was sufficient for him to have his figures breathe and move. The color in this portrait is unsurpassed, and the comparison of the head in shadow against the light background is wonderful in its arrangement.

"Boy with a Flute," by Franz Hals, the "painter's painter," whose ability to counterfeit a likeness on the instant is one of his greatest qualities, is one of the gems of Mr. Libbey's collection.

Six Great Landscapists.

"Arundel Mills," by Constable, is a good example of the early English artist, and finely portrays the efforts of the man who made possible the Barbizon school. A typical J. C. Cazin, "In the Lowlands," is painted in the peculiar and harmonic tones which are so exceptionally individual with this artist, and which leave one with an ever increasing desire for additional examples.

A marvelous and scintillant harmony of deep richness is apparent in a pocket edition, "Deep Woods," by the inimitable Diaz. To find in a canvas of small

dimensions such an inspiration of this renowned painter, adds a greater lustre to the artist and to the discrimination of its owner.

"The Goose Girl," by G. Inness, the American master, has the undoubted individuality for which he was noted, and is full of the richness and mysterious sentiment which are his chief characteristics. As an example of his masterly technique, the canvas fills the highest ideals of a connoisseur.

A characteristic shipping port, by J. Maris, entitled "Amsterdam," is replete with the dull reds and browns so closely associated with his pictures. A large feeling of stability and tranquility is the lasting force of its success. For an exceedingly diverse and personal expression, the "Tow Path," by the same artist, is more of a vision than a reality. Here one finds vivifying blacks and unctuous greens, in tones so low of scale that only a careful analysis will succeed in separating them into a semblance of the intending form. It is an essential meditative picture, full of necromancy, luminosity and conjecture.

A "Grey Day on the Marshes," by J. S. Weisenbruch, has the emotional significance of nature. The majesty of moving clouds, and the bending rushes, bowing in obeisance to the fitful wind, all express an improvisation of a song. There is also a "Dutch Canal" by this painter, replete with the comprehensive effect of a cloudy day, and as autographic as a signature.

Other Dutch and English Masters.

"Washing Baby," by J. Neyhaus, is a notable gem, beautiful and tender in the solicitude of the mother and her emotion of happiness.

Wm. Maris, in "Drinking Place," sustains his well earned reputation as a cattle painter. The landscape dotted with Dutch windmills and other items of interest, completes a fine arrangement of color and composition.

Raeburn and Others.

"Lady Janet Trail," by Sir Henry Raeburn, is an authoritative and unsurpassed example of the early Scotch master, which needs no description to denote its importance.

H. S. Kever, in "At the Cradle," reaches almost perfection in the rendering of such subjects. The figures in their luminous and colorful excellence are wonderfully placed, and in the expression of personality denote the highest function of the artist. In viewing this painting one feels the true relation of feeling and sentiment are well combined. This painter is also recognized



DAILY BREAD.
By Josef Israels.
In the Edward Drummond Libbey Collection.

in the collection with "Mother and Child," which emphasizes all the excellences noted above. The importance of these two paintings would add lustre to any collection.

T. H. DeBock, in a combination of landscape and canal entitled "Three Trees and Doornmouth Castle," is essentially at his best.

Opperman is represented by his "Violin Mender," which has a happy spontaneity of dash and technique.



THE SHEPHERDESS STAR.
By Jules Breton.
In the Arthur J. Secor Collection.

A watercolor by Millet, entitled "Fagot Gatherers," and showing the vigorous charcoal lines of the early drawing, is interesting and definite.

Examples of French Masters.

A drawing in sanguine of "A Cow," by C. Troyon, is excellent in line. "Cattle," by E. M. Van Marcke, has luminous and excellent quality—simple and unassuming in its grouping, and replete with rich color. Jos. Bail's "The Servant's Call" is essentially domestic in its sentiment, and is painted with the rare and definite wealth of detail for which he was noted.

A rara avis is "Man Threading Needle," painted in 1784 by Oefele. A. M. Gorter has a large painting, "Apple Blossoms," and J. Bosboom an interior of "Church at Friess."

This description of representative works in this gallery would not be acceptable without mention of Le Sidaner's "Morning," which for luminous vivacity of color and rhythmical loveliness it would be difficult to surpass. The seductive charm of sunlight, opposing shadow, and the utter simplicity of its conception, challenge the analysis of the most advanced technician, and leave no room for aught but praise. A worthy example of Israel's is found in "Daily Bread," denoting the religious fervor that is to be found in the humble lives of the peasantry.

Mr. Arthur J. Secor's Collection.

In the selection of paintings collected by Mr. Arthur J. Secor, for notice, one is at once impressed by his evident desire to obtain examples both of type and sentiment. There is a decided lack of the stereotyped in his acquisitions. Mr. Secor has from the beginning of the assembling of his pictures kept in mind the importance of adjustment and balance—a problem to many collectors, who lack his artistic discernment.

Following a custom, somewhat novel in its adaptation, Mr. Secor has no particular gallery in which to place his treasures, preferring to make each room in his spacious home a delight in itself with a grouping of paintings to arrest and gratify the eye.



LE CAPTIF.

By Wm. Bouguereau.

In the Gen. C. M. Spitzer Collection.

Recent Notable Accessions.

Mention was recently made in the ART NEWS of Mr. Secor's purchase of an important Diaz, "Edge of the Forest," at the Schaus sale. This painting, admittedly of great importance, has for its companion an example, equally as typical of the French master, in "Forest of Fontainebleau."

It would be interesting to a collector of discernment to obtain comparative judgments concerning the absolute "best effort" of L'Hermite. There are in all paintings attributed to this artist, such a charm that it is indeed difficult to differentiate; but in his "Noonday Rest," owned by Mr. Secor, there are such wonderful composition, color and line, as to make comparisons with other canvases yield it precedence. It was first exhibited at the Paris Salon in 1905, and it has the accompaniment of an autographic letter from the artist.

Like other artists, Thaulow has been guilty of mediocrity, even when in the zenith of his success. These were his lapses, and one forgives them in gazing at one of his most remarkable inspirations, "Faubourg de Christinia" (par la neige), one of his best efforts. This painting of winter, snow and swirling water is without parallel. Simple in composition, definite in massing, and truthful in color, it has an attractiveness difficult to describe.

Harpignies, Ziem and Monchablon.

Two inimitable examples of Harpignies, "Mediterranean Coast" and "Summer," are alluring in their tranquil beauty, and well reflect the apogee of this centenarian whose eyes still remain undimmed.

The lavish wealth of color in "Port of Marseilles" denotes Ziem so definitely, as to render his signature unnecessary.

One may find the love for territorial scope so characteristic of Monchablon in his enchanting picture of "Bords de la Savigne," while its antithesis in color is an admirable example of Jacob Maris' "Scheveningen."

Mme. Dieterle's "Cattle in the Pool," "Waning Day—Old Oxford Bridge," by Jose Weiss, and the "Two Orphans" by the American, Henry Mosler, make a fine group.

The "Matchless Mauve" can be credited with a wonderfully good canvas in simple grey tones, "Dutch Road between two Dykes."

Dupre, Schreyer, Breton and Israels.

"Morning," by J. Dupre, and "Standard Bearer," also "A Wallachian Team," by A. Schreyer, are notable paintings.

A true interpreter of the "Poetry of Toil" is Jules Breton, whose "Shep-

herd's Star" reaches his highest standard, occupies a prominent place in Mr. Secor's collection, and is one of his most valued canvases.

Two examples of Josef Israels, "Close of Day" and "Children of the Sea," are imbued with his elusive poetic quality, delightfully expressed.

Since tabulating Mr. Secor's collection, he has added "In the Auvergne Mountains," by Rousseau; "The Pool," by Wyant; "Gelderland Pastures," by Termeulen, and a notable DeBock. These, with a fine example of F. H. Lungren, "A Rare Chance," complete the list.

Gen. Ceilan M. Spitzer Paintings.

Surrounded by giant trees whose boles harbor the man made homes of bushy tailed squirrels, and cunning devices to shelter the feathered songsters that enliven the groves with their song, is a long rambling homestead of pure Colonial type, which in modest letters bears the name of "Innisfail." This is the Toledo home of Gen. C. M. Spitzer, a gentleman of keen and recognized ability, whose self reliance in purchasing paintings is the bete noire of the dealers.

True it may be that in some cases his acquisitions may not bear the hall mark of excellence, which would cause a panic among the habitués of the art auction rooms, or call for spirited bidding, but in the main his gallery contains a number of important and exceedingly valuable paintings. Mr. Spitzer may be credited with having in his charming home the only private art gallery in the city. Architecturally it is perfect in the arrangement of wall space and lighting. Occupying as it does in height the full measure of his house, it creates a lasting impression of majestic proportion both noticeable and satisfying. The "clou" of Gen. Spitzer's collection is undoubtedly the canvas by August Bonheur, "Cattle and Landscape," which, with no disparagement to the famous "Horse Fair" of his illustrious "soeur," has an excellence of form and color that transcends in beauty any example of paint manipulation ascribed to the Bonheur brush. Allied to a perfect composition



LANDSCAPE WITH CATTLE.

By August Bonheur.

In the Gen. C. M. Spitzer Collection.

is a sonority of color, as profound as it is beautiful, and as comprehensive as it is charming.

A smaller canvas of "Cattle" is also marked with the identical excellence conveyed in his more important canvases. Another example by this same artist entitled "Sheep at Fontainebleau," emphasizes the intrinsic beauty so noticeable in his paintings. The personal qualities of this work, consisting of transparency and certain silvery greys, delicate shadows and brilliant color, make it a work of the highest art.

Other Famous Cattle Painters.

A medium-sized canvas, "Chestnut Horse," by Rosa Bonheur, owned by the "Imperial Prince," has her typical qualities, and is irreproachable in its distinction of form and color. Her wide knowledge of anatomy is excellently displayed, and confirms all previous standards of her knowledge in equine interpretation.

Good old E. J. Verboeckhoven is represented by an important canvas, "Landscape and Sheep." Here is an opportunity to find a different and perhaps finer experience. Rather lacking in spontaneity, the canvas satisfies in

the placidity of its color, and it attracts by its tranquil restfulness.

"Grand Prix Day," by Childe Hassam, is a decided and concrete expression of the noted race meet of Paris—the "French Derby." An early expression of this talented artist, it has brilliance of light and color, life and movement.

English and French Masters.

Examples of the early English master, George Romney, are eagerly sought for, and during one of Gen. Spitzer's annual tours in Europe he obtained this "Portrait of Mr. Holland." The painting has those qualities of composition and color which so characterize this artist.

"Le Captif," by William Bouguereau, occupies a prominent position in the gallery—a charming and spiritual fancy of innocent girlhood, in which expression, modeling and color leave nothing to be desired. This painting comes within a measurable distance of being the finest production of the artist.

Thomas Gainsborough is represented by "Daughters of the Artist," a fine example of decided merit, John Constable by an English "Landscape" of the usual finish, while Charles Emile Jacque has a place of honor with his "Flock of Sheep," an unusually fine arrangement of an interior of a sheep pen with attendant shepherd.

There is a wealth of finish and detail in Clisenti's "Old Lady Street Vender," evidently painted under a microscope.

Other Good Pictures.

Westerbeck, the well known animal painter's "Holland Cattle," Garrido's "First Dancing Lesson" and "Fortune Teller," Buhler's "Sympathizing" and "Spanish Lady," L. B. Hurt's "Scotch Cattle in Mountains," an unusually good example, Hopfer's "Little Mozart," Richet's "Landscape," H. Weber's "Monks," E. Andres' "Game of Chess," L. Schmutzler's "First Born," "Flower Girl," and "Flirtation," DeCock's "Cattle and Landscape," Zampighi's "Listening to a Funny Story," and "First Step," Epp's "Sleeping Beauty," Torriglia's "Youth and Old Age," Max Gaisser's "After the Hunt," Von Max's "Meditation," Villa's "Marguerite d'Anjou," Castigula's "Good Bye to World," Schrader's "Smoker" and "Reader," Eggena's "Summer Morning," Savery's "Landscape," Fisher's "Peonies," Hosch's "Training a Dog" and "Amusement," and Schmitt's "Coquette," are all noteworthy. Beyschlag, Savery, Gebler, Carradini, Rivar, Wheeler, Coomans, are well represented; and T. C. Lindsley's "Interior of Beech Forest" and A. F. Bunner's "Venetian Marine" complete the list.

Thomas Shrewsbury Parkhurst.



DUTCH ROAD BETWEEN TWO DYKES.

By Anton Mauve.

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**MODERN PRINTS SELL WELL.**

The feature of the sale of prints by the modern masters owned by Mr. R. N. Bolton, held Dec. 20 at the Anderson Galleries, were the prices paid for the color prints, notably those printed by the artist himself, and not issued by a printseller or dealer. In many instances these prices were higher than the retail figures quoted by printsellers.

The highest figure realized was \$475, paid by a private collector for a copy of Arlent Edwards' Botticelli Madonna. Sydney E. Wilson, the young Englishman, was represented by eight prints, three of which have just been published in England at \$36. Of these the Duchess of Devonshire after Gainsborough brought \$102.50, Lady Sheffield \$100, and Mrs. Canning and Child, \$90, an increase of nearly 300 per cent. in a few weeks.

Mr. Sabin made the following purchases: George Morland's "Shepherds Reposing," by W. Bond, \$55, Romney's "Patience" (Mrs. Drummond Smith) by Edwards, \$100, and Ghirlandajo's "Ludovica Tornabuoni," by Edwards, \$110. Moulton & Ricketts paid \$100 for Gainsborough's "Duchess of Devonshire," by Sidney E. Wilson.

A few of the newer modern etchers were also included and brought very high prices. The following were among the other high prices paid:

Edwards: Fra Lippi's Madonna, in colors	\$157.50
Edwards: Luini's Madonna, in colors	77.00
Edwards: Princess Beaujolais, after Nattier, in colors	115.00
Edwards: Lady Sheffield, after Gainsborough, in colors	107.50
Edwards: Lady Hamilton, after Romney, in colors	90.00
Wilson, Mrs. Masters, after Reynolds, in colors	65.00
Fitton: Chartres Cathedral, etching	112.00
Fitton: Ponte Vecchio, Florence, etching	92.50
Fitton: St. Andrews' Castle, trial proof etching	85.00
Haig: Palatine Chapel, Palermo, etching	95.00
New York View: Society Library, litho by Day & Haghe (1840)	177.50
Brangwyn: Church of Austreberthe, etching	60.00
Brangwyn: Cathedral at Messina, etching	41.00
Brangwyn: Notre Dame D'Eu, etching	50.00
Norland: Shepherds Reposing, stipple by Bond, in color	55.00
Chauvel: Solitude, etching after Daubigny	39.00

LANGE COLLECTION SALE.

The two days' sale of the collection formed by M. Lange, Dec. 20 and 21, at the Hotel Drouot, Paris, realized \$48,722. Following were the best pieces obtained: A large quadrilateral Kang-Shi vase, \$1,741; two sixteenth century Flemish tapestries (hunting scenes) brought \$2,420 and \$2,684 respectively; two sixteenth century panels \$1,684 and \$1,620 respectively.

DEGAS ANGERED BY FAME.

A special cable from Paris to the "N. Y. American" says:

"In his old age, the painter, Degas, finds himself the talk of the town, and all because his picture of a couple of dancing girls, bought a quarter of a century ago for \$100, was sold recently for the record auction price for any work by a living artist, of \$7,000.

"The old painter lives in a small apartment on the fifth floor in the Boulevard de Clichy, that favorite haunt of venerable artists. When people try to talk to him about the success of his picture, he says:

"Spare me the torment of publicity, I beg of you. I detest being talked about and hate praise. My dancing girls brought a big price. Is that event to upset all Paris? Let us talk about something else."

"Degas belongs to a generation that is nearly all dead, and he does not understand the ways of moderns."

"As Henri Rochefort remarks, the Balkan war does not interfere with this payment of high prices for pictures by Degas, Manet, Puvis, de Chavannes, Daumier and Corot. Daumier, whose work brings such extravagant prices today, once almost died of hunger. A certain publisher used to pay him \$6 each for his sketches. These today bring many thousands.

CHICAGO.

Municipal art has engaged the attention of men of prominence and wealth in this city. Much has been accomplished, although much remains to be done, and in many cases undone. Architecturally the "Windy" city has renowned, and decorations by mural artists, such as Frederick Clay Bartlett, have added strength to an appreciation of the beauty of a plan now generally known. But Chicago has need of improved streets, etc.

A visit to the Midway Studios opposite the University, impresses one with the intensity of the need of art improvement of fountains and other ideas pertaining to the artistic unfolding of a city. I found there Lorado Taft superintending the "Great Lakes," which monument is being cast at the foundry, and Miss Clyde Chandler's completed sketch of a fountain, a memorial to Capt. Sidney Smith, for Dallas, Texas, in which the plain, prairie, the gulf and gulf wind are typified by charming female figures in a graceful composition. Miss Nellie Walker is also at work there on a similar idea, and George Etienne Ganiere has a strong design typifying "The Triumph of Labor" in which the Drainage Canal is commemorated. Without doubt, Mr. Ganiere will be successful in impressing the Association of Commerce and others interested in placing the memorial. His design is a fountain 35 or 40 feet high, with a base slightly longer proportionally, designed to be made from a mass of granite of 80 tons, typifying "Mother Earth," on whose broad bosom the water flows irregularly around the figures, cut separately, representing the diggers of the Canal. It is a noble work, simple and full of the spirit which animated the construction of the great engineering enterprise. It should be placed on the site of the opening of the Canal on the west side.

Lorado Taft also is engaged on a portrait bust of the late R. T. Crane, a Soldier's Monument for Oregon, Ill., the cutting of the "Solitude of the Soul" in marble, bought by the Friends of American Art and a bust of William Sherwood, the musician.

Leonard Crunelle is engaged on a statue of the late Dr. W. W. Mayo, for the park at Rochester, and busts for the distinguished Drs. Mayo for their library, and a bust of President of Whitewater College Albert Salisbury, deceased. Miss Agnes Fromen is cutting a head of a child, and Miss Kathleen Robinson showed me the memorial to Mrs. Milward Adams, to be placed permanently in the Art Institute by the friend who ordered it. This happy artists' colony has other residents, but their commissions and inspirations must rest for a future reference.

The Memorial exhibition of Paintings by George P. A. Healy will be held from Jan. 2-19; the Contemporary German Graphic Art Display, recently shown at the Berlin Photographic Co.'s Gallery in New York, will be held at the same time, and William P. Henderson will show recent work as a special feature.

Since the spacious new galleries have been opened at Rouillier's, special views have been given. The next will be that of Grace Gassette, a portrait painter of Paris and Chicago. Miss Gassette will show over a dozen portraits including those of Judge Kene-saw Landis, Dr. Emil Hirsch and Richard T. Crane (deceased), Albert Rouillier, of Chicago, and others of various patrons in Mexico, Omaha, New York (Miss Mildred Boggs), and Paris. The usual collections of fine and rare prints will attract many who find these galleries authoritative.

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The executors of the will of the late Joseph Pulitzer, who left \$50,000 for a fountain in Central Park, announce that the city officials have approved a site on the Plaza, south of the Fifty-ninth St. entrance, and that a competition for a design has been started. Among those taking part in the competition are Carrere & Hastings, M. Van Buren Magonigle, McKim, Mead & White, John Russell Pope, and Arnold W. Brunner.

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AROUND THE GALLERIES.

Mr. Tony Artz, of Artz & De Bois of The Hague, who has been in Canada for the past two months, is now in New York. He will sail on the Rotterdam Saturday next.

The second annual exhibition of the Society of Portrait Painters, scheduled to open at Knoedler's Jan. 15 has been postponed to Feb. 3. The Association now numbers twenty-eight members and is within two of the total number of the allotted group. Among the latest members are Lydia Field Emmet, Gari Melchers and Richard Miller. It is also probable that John S. Sargent will be represented in the coming show.

The Kleinberger Galleries will remove Jan. 1 from 12 West 40 St. to the Kelekian Building, 709 Fifth Ave. The new galleries will occupy the entire third floor, with access by elevator.

A full-length presentment of the Hon. Mary Lillian Scott, Daughter of Lord Palworth, by Allan Ramsay, has been received recently by the Ralston Galleries, 567 Fifth Ave. The fair subject is depicted in a white satin gown of the period which is well painted. The portrait, which at first glance suggests Sir Peter Lely, was secured by Mr. Ralston from the collection of Lord Palworth.

A private view will be held today of the oils and pastels by Alonzo Klaw to be placed on exhibition at the Folsom Galleries, 396 Fifth Ave., on Monday next to remain until Jan. 13.

An exhibition of paintings by Ossip L. Linde will open at The Louis Katz Galleries, 103 West 74 St., on Monday. This will be the first "one-man" show held in this city by Mr. Linde.

Each season greater interest is shown by collectors in ancient Egyptian and Oriental art and the private or public collection is not complete without examples of this art. In the large, valuable and important collection formed by Mr. J. Pierpont Morgan now being shipped to this country this ancient art is represented by a Graeco-Roman statue of Eros—one of the rarest antiques of its kind. This head of Eros appears in relief on a third century Graeco-Roman vase of turquoise blue with a fluted body with handles, recently acquired by M. Kouchakji, of 7 East 41 St. Mr. Kouchakji has also recently received a rare 9th Century Rakka Vase, a companion to the one originally in his collection and now a part of the collection of M. Du Cane Godman. In his book, "Manuel D'Art Musulman," Prof. Gaston Migeon, Conservator of Objets d'Art de Moyen Age of the Louvre, gives a history of Oriental art, and devotes a chapter to the Rakka

ware, in which he illustrates and describes the vase above mentioned. Another interesting piece is a 9th century Rakka bowl with date in the centre.

"ART IN AMERICA."

The new art quarterly, "Art in America," which is to make its bow in January, will have among the contents of its first number articles on the Tiepolos in the Metropolitan Museum, on the earliest dated work of Rembrandt, on Cassone fronts by Matteo da Siena, on some tapestry designs by Bernard van Orley, on a terra cotta bust of Francis I. in a New York collection, and on the dutch painter of genres, Esaias Boursse.

Dr. Valentiner is the editor in chief, and among the foreign and American contributors will be Drs. Bode, de Groot, Berenson and Friedlander, and A. F. Jacacci, W. A. Patom, Allan Marquand, Charles H. Chase, A. M. Lythgoe, Joseph Breck and F. J. Mather, Jr.

OTTAWA (CAN.)

Mr. Eric Brown, Director of the National Canadian Art Gallery here, from its fund of \$100,000 furnished annually for the purchase of art works, has recently secured a fine example of Cima da Conegliano, better known as Cima, entitled "The Saviour." Last year Mr. Brown obtained a superior "Portrait of a Cardinal" by Caravaggio.

It is said that Sir William Van Horne is leading a movement, through which it is hoped that the Canadian Parliament will increase the Gallery's annual purchasing fund to \$150,000.

MORE MORGAN ART HERE.

The famous Knole tapestries, owned by Mr. J. Pierpont Morgan, recently exhibited at the Sagan Palace of Mr. Jacques Seligmann in Paris, and at that time described in the ART NEWS, arrived on the Philadelphia from Paris, via Cherbourg last week. With them came two other historic tapestries—that woven in gold and known as the Duc d'Alba tapestry, from the Dollfus sale, representing "The Crucifixion," and a rare piece, representing the Credo—the only known one extant, which has the Apostolic symbol.

The second part of the Hoentschel collection of ivories of 13th and 15th century workmanship and included among the art treasures of J. Pierpont Morgan also arrived on the liner Megantic. The ivories were in ten cases.

MEDALS BY CARIATI.

Signor Giovanni Cariati, whose work as a medallist received warm praise at the Rome art exposition of 1909, and examples of which were shown at the International Medallist exhibition of the American Numismatic Society in 1910, is showing until Jan. 1 a number of his plaques, medal and drawings in the Numismatic Society Gallery.

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American Art News

January 4, 1913

WINTER ACADEMY EXHIBIT.

(Final Notice.)

Before resuming this final more detailed review of the present Winter Academy exhibition, now on at the Fine Arts Galleries, and taking up the pictures in the centre gallery and Academy room, a word must be said for some of the newcomers in this year's display, some of whose exhibits are hung in the Vanderbilt Gallery, which has already been reviewed. I must also correct an error in my review of the Vanderbilt Gallery pictures—due to a mental transposition of names, by which I innocently gave to Daniel Garber's picture—"The Golden West," the place of honor in the Vanderbilt Gallery, really held by Gardner Symons' typical and virile winter landscape, "The Bridge and Winter Sunshine." My apologies to Mr. Symons, and my congratulations to both Messrs. Garber and Symons for their good pictures. I am also informed that I have "called a gentleman out of his name" in my mention of a young Italian sculptor's four excellent pieces in the sculpture room as by Signor Cartaino, which, it appears, is his first name—his full name being Cartaino Scarpitta.

Pictures by Newcomers.

Among the pictures by newcomers in the Vanderbilt Gallery is a simple, well-painted landscape by Clarence K. Chatterton, of Newburg, and in the same gallery Miss Helen M. Turner has won deserved plaudits for her appealing three-quarter length figure study entitled "Pauline—a little friend of mine," a canvas both simply and directly painted in a low color key and notable for its sweet and natural expression. Other pictures in the Vanderbilt and the other galleries by newcomers or young painters, not widely known yet, are "Day Break," a strong landscape by Giles Howard, the "Gray Kimono," by Annie T. Lang, who also sends a striking, half-length portrait of Wm. M. Chase, whose pupil she is. Geo. Macrum's "Harlem at High Bridge"—a truthful and forceful landscape, Joseph Trotta's charming portrait studies, "Tessie" and "Alvira," W. H. Yarrow's still life, "Fish," which would indicate that he is a pupil of Wm. M. Chase.

Paintings in Centre Gallery.

Of the 108 paintings in the centre gallery, those which most impress me are typical examples of W. Gedney Bunce and J. Francis Murphy: a landscape, "Morning," by Wm. A. Coffin, a decided advance for this artist, simple, direct and true; W. T. Smedley's well-drawn and composed figure work, "Mother and Child"; two unusually good landscapes, "March Day—Litchfield" and "Autumn," by A. T. van Laer, Ernest Lawson's characteristic and virile "Ft.

George Hill," Leo Mielziner's admirable full-length standing portrait of Gov. Sulzer, which, it is rumored, will go to the Metropolitan Museum, Paul Cornoyer's "Old New York," freer in handling than usual, George Woodbury's fine landscape "The Valley," Henry Walcott's "On the Hill Top," a delightful study of a mother and child, reproduced in the Art News, Dec. 21st, F. K. Rehn's characteristic "Moonlight Coast Scene and Marine, Albert Groll's unusually fine Arizona desert with a wonderful crimson cloud, Ben Foster's exceptionally successful and pleasing landscape "End of October," Gilbert Gaul's "Indian Encampment" or "Ration Day," a better figure composition than usual, Gifford Beal's charming presentment of an old colonial house, sun bathed on a summer afternoon, Oliver D. Grover's landscape "Mountains, Sea and Cloud," full of light and air, Louis Betts' charming child's study "Marjorie," George Bogert's fine landscape "Crescent Moon," and Geo. R. Barse, Jr.'s decorative and refined study of a young woman, "Youth."

I also noticed in this gallery, Robert Vonnoh's strong portrait of Mr. W. A. Walker, H. Bolton Jones' typical and delicious spring landscape "Maples," Fred Frieske's decorative figure work "Through the Vines," Irving Wiles' speaking half-length portrait of his fellow painter, Charles Bittinger, Hobart Nichols' thoroughly good landscape "Rocks of Shattos," Lewis Cohen's delicate and charming little French landscapes, A. L. Cole's and Eugene Speicher's strong portraits respectively of "Mrs. Herbert G." and "Mr. Livingston Wetmore," Edward Gay's well-named and fine landscape "West Wind," Emil Carlsen's feeling little portrait, evidently of his young daughter, F. J. Waugh's two typical coast scenes, cliffs with breaking surf, Harry W. Watrous' characteristic figure work "Bursting of the Bubble," an unusually good example for even this always welcome painter, W. Merritt Post's landscape—full of poetry and tender sentiment "Cold and Gray," Wm. S. Robinson's "June Idyl," Carl Rungius' virile and truthful portrayal of snow-clad peaks and rugged slopes, E. L. Henry's typical little figure piece, the "Huckster," C. C. Cooper's truthful and delightful presentment of the Cathedral of Siena, Charlotte Coman's "Passing Shower," and Charles P. Gruppe's strong and fine landscape "Harvest Time."

In the Academy Room.

There are a number of interesting canvases in the Academy room this year. Time will permit the mention of only a few. I like much Walter Douglas' "Barn Yard." If this artist continues to progress in the painting of fowls, he will soon earn for himself the title of "The American Jacque." J. Campbell Phillips has a good figure work in "Grandmother," and Mary Foote an excellent portrait of the art "Expert" A. F. Jacacci. Frank Russell Green's June landscape, W. G. von Glehn's good figure work, "The Singer," and Andrew T. Schwartz' "Squam Peninsula," J. C. Little's typical and good marine of "Fog Forming at Sunset," Geo. H. Smillie's charming landscape "Spring—Westchester Co.," Victor D. Hecht's still life "Flowers," and "French Present Interior," dainty little works, delightfully painted, Ben Ali Haggin's figure work, "Girl in Gold," cleverly painted as usual and more refined than is this artist's work, as a rule, F. S. Church's typically delicately colored figure piece "Refuge," R. E. Brandegees' delightful figure work, and W. H. Drake's effective and truthful presentment of "His Majesty the Lion" are all noteworthy.

So I take leave reluctantly of the Winter Academy Exhibit which on each visit grows

in interest and reveals unexpected works of merit and of beauty. J. B. T.

THE CORCORAN DISPLAY.

(Second Notice.)

A second notice of the fourth biennial exhibition of contemporary American oils, now on at the Corcoran Galleries in Washington, through Jan. 26 next, should begin with Gallery A, as the average visitor will start on his rounds in that well-lit and spacious room. Upon its walls I marked for special notice, Geo. Elmer Browne's "Fallen Tree," which, while its subject is not as interesting as usual with this able painter, has all his typical strength and depth of color and quality and fine atmosphere, F. J. Waugh's "Monhegan Surf," unusually fine in wave movement, L. H. Meakin's strong and beautiful landscape, "Kicking Horse River, B. C.," and Ralph Clarkson's full-length standing portrait of an Armenian Girl, "Nouvart Dzeron," which won warm and deserved praise for its exceptional expression and color, when shown at the Chicago Art Institute last month. Fred Wagner shows his admirable "River Front," seen in Philadelphia last winter, and which grows on study. "The Grandparents," by F. E. Seyffert, is an unusually good figure work as is also his "Tired Out." The decorative rich colored figure composition of Max Bohm "Joyous Youth" has been seen before, as has also Charles Woodbury's fine gray toned coast scene "Sunken Ledges," and Irving Wiles' excellent portrait of Mlle. Gerville Reache as "Carmen."

There is a beautiful harmonious green and gray color scheme in Walter Griffin's "Breton Village," and Geo. Obersteuffer's gray-toned "Normandy," is also a strong and clever work. There is remarkable painting of textures, a delicious color scheme of pinks and blues and fine expression in W. M. Paxton's "Bellissima," while Joseph T. Pearson, Jr., shows again his always delightful "Ducks in a Marsh," which won such praise for him in Philadelphia last winter. I like Robert Vonnoh's "Fantasy," a half life-size seated fancy portrait with a lovely delicate scheme of color, most decorative, and Bruce Crane's well-known "Autumn Hills," is as good to see again as is Robert Reid's charming and delicate pink and blue pastel shaded "Gold Fish."

Alice Worthington Ball of Baltimore has astonished, even her many admirers, in her large and exceptionally strong interior with figures "Quarter after Ten," an unusual work for an American woman painter, and one that should bring her increased reputation, if not fame. Wilson Irvine's "Early

Autumn" deservedly won the Cahn prize at the Chicago Art Institute, a sunny, clear-aired landscape, while Annie T. Lang's truthful and effective half-length seated portrait of Wm. M. Chase in his summer, and most becoming white duck suit, and the familiar eye glasses and black ribbon holder, I praised when shown at Pittsburg last spring.

In Gallery B.

The Sargents, which are the feature of Gallery B, I noticed in my first review. The six examples of "The Modern Velasquez" make a panel worth alone the journey to Washington. There are also most worthy of mention the "Femme Nue" of the young Boston painter, Carl J. Nordell, which won the fourth Clarke prize and deservedly so; Gifford Beal's "At the Manor House," nice in feeling and light; Charles H. Davis' typical full-aired landscape, "Summer in the Hills"; a rather weak biblical canvas by H. O. Tanner, "Christ Learning to Read"; a good and typical wood interior by Emil Carlsen and a garden by Ruger Donoho, a charming little outdoors with figures by Cecil Jay of Paris, another good example of the strong painter, Geo. Obersteuffer; an outdoors with figures by E. C. Tarbell, "Children Going to Ride," characteristically good in light and air, but the children are stiffly posed and the whole canvas is a disappointment and below the able painter's standard. Another good canvas by Miss Ball, a carefully and well painted still life, "Pink Candle Shades" and a delightful little "Church Interior" by Gari Melchers, complete the important pictures in Gallery B.

Gallery C's Pictures.

I should say that the "star" pictures of Gallery C are Frank W. Benson's typical landscape with figures, "Sun and Shadow"; Horatio Walker's "Sow and Pigs," from the Montross Gallery, too well known to need description; W. E. Scofield's "Feb. Morning"; C. W. Hawthorne's "The Lovers," seen and praised at the MacBeth Galleries, N. Y., as also his "Fisherman's Daughter"; the last, the best, Gardner Symons' splendid, full-aired, truthful and virile "Breaking of the Ever Ice," given the third Clarke prize, and his almost as good, but not as important, "Winter Glow"; Ben Foster's feeling Litchfield Hills; Ernest Lawson's "Cloud Shadow"; C. W. Eaton's delicately colored "Winter Sunlight"; W. M. Chase's half length seated portrait of his daughter, better than his other portrait in the same gallery, and both an advance on his Winter Academy portrait; Daniel Garber's "Wilderness," with its lovely light and misty blues, which won the second Clarke prize; Cecelia Beaux's strongly modelled, truthful presentment of the Hon. Sereno E. Payne, and Louis Betts' half-length, seated portrait of Mr. Frank G. Logan of Chicago—the best painted and strongest portrait save those of Sargent, in the display.

It is difficult to understand what happened to Jonas Lie when this usually strong colorist painted his yellow "Pool with Maidens Bathing," with green summer foliage on one bank and seemingly wintry, snow-covered rocks on the other, "Where the Brooks Meet." Has this artist become color-blind? The "Shining Oceanides" of Arthur B. Davies in this gallery is also not up to his standard.

But time fails and I must reserve notice of the best pictures in the five remaining galleries and the Atrium until my next and final review. J. B. T.

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